



## Performer Director Election – Candidate Statements



### Roxanne de Bastion

After my first three years of serving on the PPL Performer Board I am up for re-election and would like to ask you for your vote.

Now more than ever, I feel it is vital that organisations such as PPL continue to work on staying relevant and accessible to performers in the digital age, using up to date systems and tools to improve transparency and efficiency, especially since neighbouring rights have become such an important part of an artist's income stream.

I bring a fresh perspective and represent a new generation of artists who started their careers in the digital age. Today's streaming models bring us new realities, such as earning by long tail rather than sale. While these new realities bring opportunities, we have major challenges to overcome to ensure that we build a sustainable landscape that works for everybody in the industry and every music maker, whether featured or non featured.

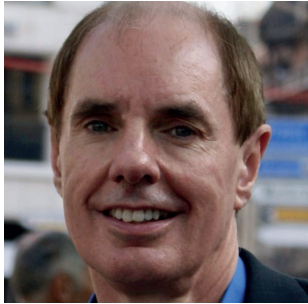
I am a singer, songwriter and performer. I have been a full-time artist since 2013 and have been touring across the UK and Europe and continue to grow and self-manage my own career. I have a great interest in nurturing and educating the artist community and am passionate about creating a more transparent and fair industry, as well as looking at how new technologies can help achieve this.

In 2014, I was invited to join the board of directors at the Featured Artists Coalition. In this same year, I founded FM2U (From Me to You), an annual music conference specifically from and for artist entrepreneurs, which is an ongoing success. I also run the BEAT Board, a younger advisory board to the FAC which has grown from strength to strength and reflects how inclusive the music community can be.

If you'd like to see a young, independent artist, who happens to be a woman entrepreneur, on the board of the PPL, I'd be delighted if you could vote for me.



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### David Stopps

I have been participating on the PPL boards for the past 11 years, the past 3 years as an elected Performer Director. Throughout my tenure as a PPL Director I have vigorously and passionately defended the interests of both featured and non-featured performers.

Like most people in the music business I started off as a musician but despite oceans of enthusiasm I soon realised I was never going to cut it with the best. Back in the day, I was a lead singer, guitarist and keyboard player. (You can watch me playing New York's Madison Square Garden in front of

17,000 people on Youtube, or rather don't).

I have written two editions of the book 'How to make a Living from Music' which is published by the UN. It's available as a free download from the WIPO website. I also present workshops for WIPO around the world, particularly in developing countries. I am currently writing the third edition of this book, which will be published in 2020.

I feel passionately about performer rights. Here are some of the urgent areas on which I will continue to campaign and influence at PPL. Please go to my blog [www.davidstopps.com](http://www.davidstopps.com) for a more detailed manifesto.

1. PPL licenses broadcasting and public performance but it does not license interactive services such as Spotify, Youtube and Apple Music where, due to them being regarded as 'interactive', Equitable Remuneration (ER) is not payable. As the younger generation move away from traditional broadcasting to these services non-featured performer and featured performer income will dry up. We must urgently negotiate with the record companies to establish that ER is payable on linear (non-interactive) and a percentage of non-linear (interactive) music delivery. (see [www.davidstopps.com](http://www.davidstopps.com))

2. PPL is owned by the record companies. It should be jointly owned by record companies and performers.

3. I take a very keen and active interest in PPL's International Collections and have worked closely with PPL's Laurence Oxenbury to see how they can be maximised. When I first participated on the PPL Board the performer international 2007 collections were £7.9M per annum. For 2018 they were £62M.

4. PPL collects performer income for non-qualifying performers (mostly American performers) and gives it straight to the record companies. This is performer money and should be used for the benefit of performers not record companies.

5. If record companies do not provide performer line-up data in a timely fashion they should be penalised. After years of pressure this is at last happening but it needs to go further.

6. Authors get public performance income via PRS and other CMOs when music is played in cinemas, when music is used in advertising and on library music. Performers do not get paid for any of these uses. This has to change.

7. I have campaigned for years for performers to get paid quarterly on UK income. Last December PPL at last moved to bi-annual distribution.

I very much hope you will vote for me.  
I won't let you down.